

NEWS AND COMMENT IN THE WORLD OF ART



President Wilson, by Jo Davidson. On exhibition at the Reinhardt Galleries. Photo by Arnold Genthe.

By HENRY MCBRIDE.

PRUDENT scout that I am, I approached New York by way of Washington Square. Before entering into the great world of art uptown whose history I must write from close range this winter I thought it wiser to lay my ear to the ground near the center of our Latin Quarter for a few days in an effort to catch at any reverberating indications of what the future has in store.

Bless you, the future is already upon us. That is, if there be anything in reverberations. Building noises in such variety have never been heard around Washington Square as are just now to be heard there. Whole rows of new studios are being constructed, community buildings are going up, and more nice little houses are being made over into studios. Signboards stuck into the bricklayers' piles of mortar and sand indicate that all these pearls of new little studios are "already lit."

I am not a prophet, but, thank heaven, I can ratiocinate. I had not listened to the hammers and the saws above a minute before I had decided it was time for me to stride on my armor and get busy. With studios being rented faster than they can be built I should indeed be diller than "the fat weed that roots itself at ease on Lethe Wharf" could I not see an art boom in this upsurge.

It was decidedly time to tell my friends the great dealers at the upper end of the avenue that more geniuses than ever are coming to town. They will be so pleased! Probably they will raise the prices. They had rather a tendency that way last year, you will remember. In that case, our readers are seriously advised to do all their buying early in the season.

Satisfied with my scout work, I prepared to fly upon my gentle mission toward the north, resisting the comical blandishments of two galleries which have dared to "expose" in that very region that "holy sacre" hitherto so innocent of all thought of dollars.

Jo Davidson's in Town

But upon a Fifth avenue bus one may scarcely be said to fly. Heavens, how slowly we progressed! The only time the confounded vehicle showed any inclination to speed up was when passing Alfred Stieglitz's "291." I did have a thought of dropping off there for a moment, but the erratic motorman whizzed me by so sensationally that I was frustrated. It may have been merely an accident, but was it, I wonder? One hears so much of leagues, and combinations, these days, that a league to prevent art critics from seeing as much as they would like of Alfred Stieglitz is not only possible, but might be considered practical by some.

I determined at least that no combination whether of capitalists or accidents (some say those words are synonymous) should prevent me from seeing Jo Davidson's bust of President Wilson "exposed" most opportunely in the Reinhardt Gallery. There is so much said about President Wilson in the newspapers and it is all so conflicting that dear Jo's opinion could not help but interest the art world.

I had just decided that Jo was not to be numbered among those who consider the President a weakling, when the velvet curtains parted and Jo Davidson himself appeared before me. Fancy that! Jo Davidson in town. No wonder there were so many reverberations around Washington Square. Jo stops at the Brevoort House, you know, and wherever he stops of course that spot becomes a centre of much radioactivity.

Our tumultuous embraces had scarcely subsided when Jo drew a long breath and his trembling lips breathed forth the words:

"What do you think of it?"

"That is one of Jo's most endearing traits, the uncontrollable fear that he still manages to preserve of art critics. If I had permitted myself to have said anything unkind, Jo would simply have passed away, on the spot. Isn't it wonderful? Say what you like of art critics as a class, but few of them care to have murder on their souls.

one, which is to continue on Washington Square will confront implacably the Philistines.

The new gallery is small, but has been arranged with exquisite taste. The walls are hung with a material something like felt, in mouse color, and the screen that improves a small entrance hall and also gives the gallery some privacy is a triumph of ingenious placing.

Derrain is not a new artist to New York. He has already been liberally heralded in these columns and often praised. His refined method is as much in evidence as ever in the present show, and as decorations all of the works are easily acceptable. They are possibly too subtle to arouse much discussion, for Derrain's quietness makes slight appeal to the empty headed; and the empty headed are they who produce most chatter.

Two reproductions in the vestibule at Condy's should not be missed. One is a circus piece by Serrat and the other a little known but extraordinarily beautiful child portrait by Rousseau le Douanier.

The Condy gallery is shortly to begin the publication of a new art journal called the *Soul*. The *Soul* is to be edited by James Oppenheim, and which has among its contributors Amy Lowell, Leo Ornstein and Romain Rolland, and which announces that it aims to be a channel for the flow of the new tendencies in art, is also about to materialize. Max Weber, the post-impressionist, has just published a volume of "Essays on Art," wicked little *Romance*, which suffered an untimely eclipse last spring (just like one of those real Parisian reviews which are always having amusing peculiar embarrassments) and has decided to twinkle once more. *Bruno's Weekly* has enlarged its size in spite of the great scarcity of paper, and finally the *Art World*, which doesn't believe in modern art the least little bit and says so on every page, has taken upon itself the task of cheering the aged and infirm.

So much printer's ink will surely convince you that we are in for a renaissance, even if you refuse to be impressed by the hammers and saws that are enlarging Washington Square.

James McBey's Etchings at Keppel's

Carl Ziegler of the house of Frederick Keppel and Company is very much enamored of the etchings of James McBey, now being shown there. He calls him a "Prince of the blood in the kingdom of fine prints."

"One quality," he writes, "that is very noticeable in McBey's work is the flexibility of his technique—he modifies his style to suit his problem. So different in treatment are prints like 'Sea and Rain' and 'Beador' and 'Early Morning, Pin-tray' that they seem the work of different hands. In one case it is the mist and the dashing spray, in the other the blinding glare of Southern sunshine, in the third the quivering delicate suspense of the dawn that is suggested and emphasized by the manner of his working."

"This free, unconventional attitude toward his technique is a token of the freshness and directness of his vision. Again, in his selection and approach McBey always seems superior to his subjects. He always manages to find a delightfully original angle of vision, one that suggests neither limitation in technical equipment nor subservience to traditional points of view."

"Take for example the etching '1588' with its trenchant rock formation and its imaginative projection into the stormy times of the Spanish Armada, or 'Moray Firth' with the

disturb the peace of the company, but as a rule every individual knows its place and plays its part naturally and in harmony."

Many Lectures on Art Planned for Winter

The College of the City of New York is offering a course of thirty lectures on the "Appreciation of Modern Art," by Louis Weinberg, member of the art department and well known lecturer and writer on art subjects. These lectures are given in the main building of the City College on Monday afternoons at 4:15. Interested laymen and teachers can enroll for this series of free lectures by applying to Prof. Paul Klapper, secretary of the extension division of the City College. The lectures are all illustrated with reproduction slides of famous paintings, many of them to be found in the Metropolitan Museum of Art.

There will be ten lectures on the older masters as introduction to a series on the art of the nineteenth century. Beginning with the work of Giotto, the course of painting will be traced from the masterpieces of the Italian Renaissance through the art of Durer and Holbein in Germany, Velasquez in Spain, to the art of Flanders in the seventeenth century and that of France and England in the eighteenth century. In the art of the nineteenth century the development of style, the Weber, the post-impressionist, has just rapid sequence of the new schools: classical, romantic, realist, historical, Pre-Raphaelite, impressionist, post-impressionist and futurist—will be considered both as to their principle and practice. It will be the object of the course to help explain the technical and aesthetic aspects of painting and to aid toward its appreciation as a parallel expression along with the other arts of the life and character of the periods which produced them.

In the effort to make this course a centre for a larger interest in current exhibitions in the city there will be a series of talks on American art, so designed as to enable the members of the class to follow personally the careers of our younger painters. At the beginning of each period there will be a brief consideration of the most interesting art activities of the week.

Last Monday was Metropolitan Museum day for the teachers of the Eighth and Twelfth districts. At the invitation of Mrs. Ruth G. McGay, district superintendent, all the teachers gathered in the auditorium of the Metropolitan Museum at half past 3. The meeting was there held under the auspices of the School Art League, and was addressed by Dr. James P. Haney, who told the teachers what the league was doing for their members, and then illustrated with many drawings and short stories how the classroom instructors might make use of the treasures in the museum galleries.

Mrs. Vaughan of the museum staff reminded the teachers that they might secure lecture slides at any time free of cost for their school lectures, and Miss Greenleaf, the decent or visiting teacher of the league, described how she handled her classes of little folk who visited the museum daily with her.

The teachers were then divided into groups, Miss Greenleaf and Miss Lawrence N. Levy, secretary of the league, taking a number through the picture galleries, while the remainder visited

AMBASSADOR SATO WAS FOR GARFIELD

AIMARO SATO, the recently appointed Japanese Ambassador to the United States, like many other Japanese statesmen, was educated in this country. At De Pauw University at Greencastle, Ind. The college was then known as Indiana University. Sato, Chiaki, who was Japanese Ambassador in Washington in 1912, was a fellow student with Mr. Sato. Mr. Chiaki married Mr. Sato's sister in 1882.

Prof. H. A. Gohn of De Pauw University remembers these Japanese students very well.

"In the summer of 1877," said Prof. Gohn, "there arrived in Greencastle, as prospective students at the university, four Japanese boys. They were Sato, Chiaki, Keizo Kawamura, Isami Nasu and Amaro Sato. They came to us at the suggestion of their mission teacher, Rev. John Lee, who was a graduate of ours in 1868. The college has never been without Japanese students from that day."

"The four Japanese boys were something of a surprise to the townspeople. At the university and among the residents of Greencastle they were received rather as distinguished guests than new pupils. Their rapid progress in English made many friends for them. Kawamura unfortunately died at Yokohama less than a year after his graduation, and Nasu, who on his return to Japan became a professor in the Royal College at Tokyo, died in 1885.

"Both Sato and Chiaki became very popular with the students of the college and the faculty professors, not only on account of their success in their studies, but for their many fine social qualities. The two young men were very different in temperament, however. Mr. Chiaki was a good mixer and was in on all kinds of college fun. Mr. Sato had the reserve and caution of the born diplomat."

"They were both members of the cadet corps, and trained in Company C. I remember there was much rivalry over them between the cadet companies, which were in charge of Lieut. Wheeler, U. S. A. The captain of each company was particularly eager to secure the Japs, because they excelled the others in drill and discipline."

"Both Sato and Chiaki were much in demand as speakers at churches and schoolhouses, which were always crowded to see them and to hear them. They made an excellent impression and often received a substantial reward in money for their public speeches. They had many opportunities to study Americans in village and rural communities as well as in large cities."

"During the summer of 1880 the present Japanese Ambassador to Washington distinguished himself as a good agent. He was particularly successful in selling copies of the 'Life of Garfield,' by John Clark Ridpath.

the armor collection and the main gallery with Dr. Haney.

The School Art League, in cooperation with the various district superintendents, is planning to arrange museum days for other districts. This movement of the league to develop

Thursday, November 6, 8, 13 and 16, at 4:15 P. M. No tickets required.

Three lectures on "Some Phases of Nineteenth Century Art," by Kenyon Cox, Lecture hall, Tuesdays, January 2, 9 and 16, at 4:15 P. M. No tickets required.

Five illustrated lectures on Italian

children, by Miss Winifred E. Howe, Lecture hall, Saturday, November 11, at 11 A. M. No tickets required.

For the deaf, four illustrated lectures, three for adults and one for children, by Miss Jane B. Walker, Classroom, Thursday, October 19, December



"The Looking Glass"—Rocky Mountains, 1916—by John S. Sargent. In the coming exhibition of Royal Society of Painters in Water Colours, which opens November 4 at the American Art Association.

school-museum cooperation has the strong support of acting City Superintendent Straubmuller, who was present at Monday's meeting.

The following lectures have been arranged for the coming season by the Metropolitan Museum of Art:

MEMBER'S LECTURES.

Four lectures on "Arms and Armor," by Rashford Dean, curator of arms, at 11 A. M. Members' tickets required.

For children of members. Three illustrated lectures, by Mrs. Laura W. L. Scales, Miss Louise Connolly and Mrs. George W. Stevens, Lecture hall, Saturday mornings, January 13, 27, February 10, at 11 o'clock. Tickets required.

OTHER LECTURES.

For the public. Five illustrated lectures on Venetian painting, by Miss Edith R. Abbott, museum instructor, Classroom, Friday, beginning October 20, at 4 P. M. No tickets required.

For students in art schools of New York city. Three lectures, by Miss Edith R. Abbott, Classroom, Saturday, November 4 and 11, at 3:30 P. M. No tickets required.

For students of history in the city high schools. Four lectures, by Miss G. M. A. Richter, Prof. van den Ven, James Harvey Robinson and Christian Gauss, Lecture hall, October 11 and 25, November 7 and 22, at 3:30 P. M. No tickets required.

For designers and students of design. Two lectures on the textile arts as represented in the permanent collection of the museum, by Miss Frances Morris and Dr. Pauline, Classroom, Saturday, November 4 and 11, at 3:30 P. M. Admission by ticket.

For salespeople, buyers and designers. Four seminars to be held on Saturdays in February, at 3 P. M. Classroom. No tickets required.

For the blind. Three lectures, illustrated with objects from the collections which may be handled. Two, for adults,

by Miss Edith R. Abbott, museum instructor, Classroom, at 11 A. M. Members' tickets required.

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For the blind. Three lectures, illustrated with objects from the collections which may be handled. Two, for adults,

by Rashford Dean and Miss Marie L. Sheddock, Lecture hall, Saturdays, December 2, February 1, and April 19, at 3 P. M. No tickets required.

The following statements from the Municipal Art Society were presented at its meeting held October 11:

"This country needs a campaign for preparedness in industrial art. It has the talent but it does not know how to mobilize it." At least so stated Dr. James P. Haney at the meeting of the Municipal Art Society last evening in the National Arts Club. The meeting was called to determine "the artistic responsibility of the art societies to the city before and after the war." Mr. P. Wellington Rockwell spoke on behalf of the sculptors, while Dr. Haney urged cooperation between the art societies and manufacturers. Said he in part:

"We have abundance of talent in this country, but no sane method of fitting it out. We talk much about vocational guidance, but not a dozen high schools throughout the land are organized so as to catch young people of artistic ability and properly train them to enter advanced industrial art courses. Our industrial art instruction the country over is shockingly deficient. Even New York the biggest manufacturing city on the continent, has no industrial art school of its own."

"We do not even know how far we are behind, and so have taken practically no steps to unite our forces which might lead for industrial art supremacy. Before the war these lessons were apparent, but as the war has progressed our failure to recognize our industrial art opportunities has become more and more clear. Our art societies should unite to advance the industrial arts. Most of our artists in the trades are mere copyists, sponging on the work of men in Paris and other continental cities. There is no need of this. We have the skill, but we do not know how to use it. Twenty-five years ago there was virtually no market for American landscapes. A canvas had to bear the mark of Paris or Munich upon it to be acceptable. Thanks to intelligent action on the part of a few score of people, the American landscape school is now known throughout the world, and the American landscape painter has reaped the reward of this recognition."

"Exactly this same thing is possible along the lines of industrial design. What we need is cooperation between art societies and manufacturers. We need an industrial art committee of the Board of Trade, an industrial art committee of the Board of Education, an industrial art committee of the Fine Arts Federation. We need scholarships for talented pupils; we need industrial art courses in a dozen different high schools in which these pupils can early be trained. We need an industrial art school of our own with a dozen to a score of different courses, forwarding the student directly into the industrial art trades."

"All this costs money, but more than this, it costs interest and attention. The money it costs is not a trifle of what the city loses yearly through its inability to mobilize its own industrial art forces. Millions in money have been sent abroad to pay for goods enriched by foreign artists. If we are wise we shall seek, through every art society and through our trade society, to develop an industrial art of our own and to reap for ourselves the huge profit which such a development will mean."

The Department of Extension Teaching of Columbia University announces for the winter semester two courses by Dr. George Kriehn. The subject of the first course is "Sculpture and the Decorative Arts," a study of the original in the museum, including the Morgan and Alden collections. It is chiefly concerned with the appreciation and enjoyment of art. The class meets on Friday, 2:30-4:10 P. M., Saturday, 10:30-12:10 A. M., and at 8:15 P. M. The Saturday evening section is a feature, offered in response to a large demand by those unable to attend during the day. The second course, "Lines of Art History," consists of illustrated lectures, supplemented by lecture promenades in the museum. It treats the great epochs of art history in relation to the civilization of the ages. Meets Wednesday at 2:30 P. M.

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Countess of Drogheda, by Harrington Mann. On exhibition at Scott & Fowles.

Frenchman even in France," he exclaimed. "How did you learn to speak French like that?" he asked, speaking volubly in the language himself. "Surely your mother was French. She must have been foreign surely."

"Everybody's mother is foreign," returned Jo sentimentally.

Still Another Gallery for Modern Art

R. J. Coady, who has directed for some years the Washington Square Art Gallery, has advanced into the enemy's region by opening a new gallery opposite the Library, at 489 Fifth Avenue. It is consecrated to the recent work of Derrain, so it may be surmised that Mr. Coady is not sacrificing any of his principles in coming uptown and that the new gallery, like the first

delightfully conceived children in the foreground and the expanse of sea beyond, or 'Newburgh' with its subtle gradations into a brilliant silhouette—all these are daring, unbacked, by no means the work of a dabbler grubbing about in etching for a morsel of popular success. Seldom indeed does he lapse into the suggestion of formula as he does in 'Elbsefleet' or 'Thonet from Richborough.'

"All of McBey's etchings have a certain distinction and charm. It is a real joy and delight to go over his print line for line. Such exuberance, such piquancy, such brevity, such true etching wit as one finds there! In prints like 'Avila' and 'Penance' and 'The Story Teller' the lines fairly sing and dance in graceful, wayward rhythms. To be sure, occasionally, as in 'The Approach to Tetuan' and 'An April Day in Kent,' the lines become a little wild and hilarious and generally



Portrait of Mrs. Harry Payne Whitney, by Howard Cushing, at the Knoedler Gallery.